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NINE LIVES

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION
COOPER SQUARE, NEW YORK

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THE CAT IN HISTORY AND IN ART

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FELIS CATUS, FELIS DOMESTICA, the domestic cat, the ordinary or more aptly the extraordinary pussy, has through more than 4500 years of recorded history inspired reverence, fear and hatred out of all proportion to its value to the human race. In recurrence as perennial as the proverbial nine lives of the cat, its history has repeated cycle after cycle of dread and admiration, persecution and tolerance, indifference and worship. Such extremes of feeling might be understandable in the case of other members of the family *Felidae*, such as the lion, the tiger, the puma or the jaguar; but that the harmless little family pet, quietly lapping milk, or the gaunt alley cat, rattling ash cans or caterwauling in the moonlight, should be the object of such varying emotions on the part of man is remarkable.

This "first pet of civilization" was probably tamed by savages, untold centuries before recorded history, to guard the grain, to hunt and to fish. Rudyard Kipling, in *The Cat that Walks by Itself*, gives a colorful version of the cat's entrance into family life. As the cat proved its value to a tribe, it often became the totem of the tribe, as did such other animals as the bull and the ram. In the evolution of civilization in the Nile Valley, it seems that tribal totems not infrequently became endowed with a sacred quality; the ox, the dog, the crocodile, the hawk and the serpent, among others, were venerated, but none was more revered than the domestic cat. A single city might maintain the cult of one animal or another, but the cat was held in veneration throughout the length of the land, while having its special

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centre of worship at Bubastis (the Pi-besth of the Old Testament), capital of Am-khent in Lower Egypt.

The Egyptians' name for the cat was *mau*, meaning "to see;" and more than one of their gods was endowed with feline attributes. Most familiar to us, perhaps, is the cat-headed goddess Bast, with variant names Bubastis and Pasht, the Goddess of the Moon who resembles in some aspects such divinities of later civilizations as Aphrodite, Venus and Freya. Worshipped over many centuries, her cult was at its zenith toward 1500 B.C., when thousands made the pilgrimage to her shrine at Bubastis. But the lion-headed goddess of war, Sakhmet, was occasionally represented with the head of a cat; Isis was sometimes depicted with the ears of a cat; and even Ra, the sun-god, has been found in cat form. An ultimate fusion of characteristics of Bast, Sakhmet and Ra, also in cat form, was personified in the god Mut.

It is not surprising that the animal whose characteristics were imputed to divinity should have fared well in Egypt. Cats were allowed entrance into the sacred precincts of temples, and had shrines of their own where offerings were made to cats of wood and bronze. Cats were household pets, no less than they are with us today, but with a difference: when a cat died, members of the household were required by law to shave off their eyebrows as a sign of mourning. Exportation of cats was forbidden, and agents were sent abroad to catch stolen cats (or their descendants) and return them to Egypt. Killing a cat was punishable by death. As early as the Sixth Dynasty (2600 B.C.) cats were buried in the same manner as humans, their bodies being carefully embalmed and wrapped in linen windings. Besides Bubastis, many other cities had large cat burial grounds. One such, at Beni-Hassan, uncovered in 1895, contained the mummies of one hundred eighty thousand cats, a veritable gold mine for the modern entrepreneurs who shovelled them into ship holds and sold them to English farmers for fertilizing the fields.

The lithe beauty of the cat did not elude the Egyptian artist,

whether engaged in solemn work in temple and tomb, or in the production of less momentous amulets and ornaments. Representations of the animal were carved and painted in tombs, as in the lunettes at Thebes in the tomb of Ken-Amun, of which a reproduction is exhibited as Number 84, and the low relief from the tomb of Surere. The large quantity of minor objects of cat form made in Egypt is typified by a gold bracelet inlaid with two gold cats and one carnelian cat, exhibited as Number 97.

The spread of the cat from Egypt to other Mediterranean areas was apparently accomplished by Phoenician sailors, despite Egyptian prohibition of export, in a sort of reverse bootlegging activity. Evidence that cats were known elsewhere is found in wall-decoration and in stone sculpture in Asia Minor and in Cyprus; and the Cretan fresco, *Cat Stalking a Bird*, from Hagia Triada, of about 1600 B.C., is familiar to us all. The Assyrians, the Babylonians and the Jews apparently did not know the cat as a domestic animal; although an interesting reference to the cat that occurs in the Hebrew Passover ritual may reflect the sojourn of the Israelites in Egypt.

Perhaps because of their earlier familiarity with dogs, the Greeks did not easily welcome the introduction of *ailuroi*, or tail-wavers, as Herodotus called them. These exotic imports were better than martens, previously used as rodent-catchers, and so were at first barely tolerated as an economic necessity. Slowly, over a period of several centuries, the cat insinuated itself into its household position. Representation of cats is found on some fifth-century coins, grave steles, red-figured vases and later clay lamps; and a relief of the late sixth century B.C. in the National Museum in Athens shows us a cat and a dog on leashes.

In Rome the cat came more fully into its own as a household pet. Here, too, one of its characteristics not previously given specific recognition was for the first time admired and celebrated: the independent cat served as a symbol of liberty. In the Temple of Liberty, built

by Tiberius Gracchus in the third century B.C., the Goddess of Liberty was shown with a cat at her feet; and the same iconographic practice was followed in other instances. It is interesting to note that the cat has continued to typify liberty at various places since Roman times, appearing after the fall of Rome on the banners of Teutonic tribes, in the Middle Ages being used by the Dukes of Burgundy, serving the Dutch during their struggle for liberation in the sixteenth century, and reappearing as a symbol of freedom and independence at the time of the French Revolution.

The domestic cat was introduced into England during the time when Britain was a Roman colony, and became a great favorite there as well as in Ireland. With the coming of Christianity, the cat continued to command respect; one was the pet of the sixth-century Pope Gregory the Great. St. Patrick also had a cat; and as the cat is the only animal except the weasel that will attack and kill a snake, it has been suggested that the cat was an able auxiliary to St. Patrick when he cleared Ireland of snakes. Cats also accompanied the Irish monks on their travels through Western Europe; and certain of the early Irish churches included in their architectural decoration the representation of cats. The great landmark of Irish manuscript illumination, the ninth-century Book of Kells (of which a facsimile is exhibited as Number 18) has an abundance of cats. On the Monogram page, two rats eat the Eucharistic Bread while two cats watch. This has been interpreted as typifying Evil assailing Virtue, while the power of the Almighty prepares to smite. Another excellent example of the realistic rendering of cats appears in the Argument to the Gospel according to St. John, in the same manuscript.

Cats had become so scarce and valuable by this period that the laws of England and Wales, among others, provided heavy punishments for cat-killers. During the reign of Henry the Fowler, in England in the ninth century, a heavy fine was imposed on persons who injured cats. In the tenth century a series of laws concerning cats

was drawn up by order of Howel Dda, King of South Wales, by a body of learned men called together for the purpose. Although there is a noticeable absence of cats from the architectural decoration of these centuries, examples are found at Tarragona, in Spain, where a Romanesque capital shows a supposedly dead cat being carried off by rats, later springing at them; and again at Moissac, in France, where a capital is carved with the representation of a cat and her kittens.

Demon cats are not found among other demons in the architectural decoration of early Gothic structures, since the cat was not yet regarded with the mistrust that it later aroused. On the contrary, nothing could be more engaging than the cats of various colors who hold rats firmly in their clasp, as illustrated by the miniaturist of the Lincoln Bestiary that we are so fortunate as to exhibit here (Number 11).

As the value of the cat in human economy became once again apparent, so did, surprisingly enough, its other-worldly aspects that had been disregarded since the days of Ancient Egypt. In certain parts of Germany arose a cat craze which assumed the scope of a cult, reviving the earlier cult of Freya, the Norse feline goddess of love and fertility. Accompanied by their cats, women met in sacred groves and there carried on rites that probably gave rise to the later folk traditions of the Witches' Sabbath. The Church, alarmed at the rise of such pagan notions, preached against them; and in 1484 Pope Innocent VIII ordered that all worshippers of Freya be burned as witches. In the German states alone more than one hundred thousand people are said to have been executed; and the cat mortality was correspondingly great.

The persecution of witches was renewed in other countries. During Oliver Cromwell's Commonwealth, more than sixty witches were burned in England; and eighty years later witch-burning was still being enjoyed in Scotland. Here again the keeping of a cat was re-

garded as presumptive evidence of indulgence in the blackest arts. At the same time occurred our own witchcraft trials at Salem; and witchcraft charges were still being brought in South Carolina as late as 1800.

A natural accompaniment of the prosecution of imagined witches was the persecution of their soft-treading familiars. As the fires were kindled for those condemned of witchcraft, cats had their own undeserved torments to bear. Legally condemned to be dipped in oil and set afire, thrown from towers on special feast days, beaten to death with whips or knotted ropes, scalded and skinned alive, the cat somehow managed to survive.

What was perhaps still more trying, however, was the deterioration of general regard for the cat that accompanied these official excesses. In Denmark, cats were nailed into a barrel suspended between uprights and tilted at with lances; the Dane who won the match was designated as Cat King. The French invented the "Cat Organ," a box fitted with pedals and housing cats; pressure on the pedals caused the imprisoned cats to scream and so to make "music." In England, archers found sport in shooting at suspended leather sacks in which cats were enclosed. Many of these customs and the general feeling of the period are familiar to us in the plays of Shakespeare. It is not to be wondered that with cats suffering such attentions, the rats of Hamelin got so out of hand as to require the services of a Pied Piper.

While the Gothic North was suffering from its superstitions, Renaissance Italy had a different tale to tell. There the cat was so well regarded as frequently to be included in paintings of the Holy Family, such as the *Holy Family and Saints*, by Dosso Dossi, in the John G. Johnson Collection. The *Last Supper* by Tintoretto, in San Giorgio Maggiore in Venice, also includes a cat with no suggestion of sinister associations. By the eighteenth century the cat was once again back in good grace throughout Western Europe, figuring in the paintings

of Watteau, Boucher and Greuze, of Gainsborough and Goya, being modelled in the porcelain of Meissen and a dozen other factories, and, as the pet of Walpole, having her death mourned by the poet Thomas Grey.

The following century turned the full force of its sentimentality toward the cat, with results that are still with us. From the middle of the century onward there has been a deluge of badly made, badly drawn or painted cats, cats worked in beads, simpering china cats, cats on trade cards, Valentines and innumerable Currier and Ives kittens playing with balls, with yarn or their own tails. The end of this development does not seem yet in sight; though comfort is found in the excellent work that has followed along at the same time. The cats of Grandville and Steinlen, of Manet and Degas, are not of the pincushion school; Foujita and Jane Poupelet have reassured us in our feeling that cats are more than merely "cute." It is perhaps a large element in the long success enjoyed by *The Tailor of Gloucester* that its author, Beatrix Potter, knew well the character of the cat, Simpkin, whose likeness is happily included in the exhibition (Number 91).

In the Orient, as far as one can judge from the meagre information available in Occidental sources, the cat has enjoyed a history quite as long and as varied as it has in the West. Cats were depicted in China as early as 2200 B.C., and are known to have been household pets at least at the beginning of the Christian Era. Along with many other elements of its culture, Japan obtained the cat from China, and the artists and artisans of Japan have been no less active in translating the cat form into ceramics and bronzes, ivory, stone and wood. Folk lore and superstitions about the feline abound in both empires, which agreed in finding among cats benign and demonic spirits.

One of the many charming legends of Japan concerns the death of Buddha. The gods, nobles, peasants and all the animals came to

mourn at the death of the Holy One, but the cat refused to come. Earlier Japanese scroll paintings depict the scene without a cat; but in the thirteenth century the cat is shown for the first time in the scroll of the Death of Buddha included in the exhibition (Number 119). Although represented among the mourners, the cat here is left to himself, shunned by all the other animals.

Elsewhere in Asia the cat was held in even greater esteem than in the Far East. In Siam it was considered to possess royal qualities; and those who know him have not yet decided whether this exalted station was the cause or the result of the Siamese cat's disposition. Cats had their place in Hindu religious observance, and were not unknown in Persia, as we are fortunately able to show in the rare illuminated manuscript, *Manafi al Hayawan* (Number 12), painted about 1290. Even the Prophet, Mohammed, had according to legend shown due deference to his cat when he cut the sleeve of his garment rather than disturb the sleeping animal.

But the legend and folk-lore surrounding the theme of our exhibition are too rich and varied for discussion here, as are the darker superstitions that abound in equal profusion. Without further discussion, it seems safe to let the cat, as he is represented in the present display, speak for himself; safe, or at least the part of wisdom. He has always managed in his contrary way to assert his own wishes and opinions, despite what we might hold to be our better judgment. Rather than attempting to fathom the depths of his nature and to explain his last mysteries, we can with better grace agree with Clarence Day's suggestion that "this might be a better world if cats ran it."

ALLEINE DODGE

February 23, 1949

CAT HEAD

Bronze; late Egyptian, 7th-4th century B. C.
Lent by The Brooklyn Museum

CHILD'S APRON

Resist-dyed cotton; Western China, 19th century
Lent by Dr. Carl Schuster

VIEW OF PARIS, by Winslow Homer (1836-1910)
 Pen and ink drawing; 1867
 The Cooper Union Museum

CAT AND FOWL
 Pen and ink drawing; Italy, 17th century
 The Cooper Union Museum

WALL-PAPER PANEL
Printed from woodblocks; France, about 1840
The Cooper Union Museum

THE BIG CAT, by Cornelis Visscher (1610-1670)
Engraving; The Netherlands
The Cooper Union Museum

"SIMPKIN CAME OUT OF THE TAILOR'S DOOR"
Water-color drawing, 1902, by Beatrix Potter (1866-1943)
For illustration for *The Tailor of Gloucester*
Lent by the Trustees of the Tate Gallery

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ut tapiente usfu similes generant. hysde e qd
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te. sit autem dux gregis.

MINIATURE: CATS AND RATS
Page from the Lincoln Bestiary (MS. 81);
England, 1150-1200
Lent by The Pierpont Morgan Library

CATALOGUE

(The numbers set in parentheses after the descriptions of the objects refer to the owners of the objects, as shown in the list of Lenders to the Exhibition printed on pages 15 and 16.)

BOOKS

1. *Book of the Dead*; Egypt (1580-1315 B.C.). Facsimile of the Papyrus of Ani (British Museum). 2nd edition, London, 1894 (14)
2. Grandville (Jean Ignace Isidore Geran, 1803-1847), *Scènes de la Vie Privée et Publique des Animaux*; J. Hetzel et Paulin, Paris, 1842 (14)
3. Beatrix Potter (1866-1943), *The Tailor of Gloucester*; F. Warne and Co., New York, 1903 (14)
4. Gaetano Giarre, *Invento E Incise Questo Nuovo Metodo per Formare un Bel Carattere*; Raffaello Morghen, Toscano, 1800 (14)
5. Gaetano Giarre, *Alfabeto di Lettere Iniziali Adorno di Animali*; Giacomo Moro, Firenze, 1797 (14)
6. John Church, *A Cabinet of Quadrupeds*; consisting of . . . engravings by James Tookey; from drawings by Julius Ibbetson; Darton and Harvey, London, 1805 (14)
7. Walter Crane (1845-1915), *Cinderella's Picture Book*; John Lane, London, 1897 (14)
8. Thomas Bewick (1753-1828), *A General History of Quadrupeds*; Hodgson, Reilly, and Bewick, New Castle upon Tyne, 1800 (14)
9. Alessandri, Innocente, and Pietro Scataglia, *Descrizioni degli Animali*; Carlo Palese, Venezia, 1771-1775 (14)
10. Théophile-Alexandre Steinlen (1859-1923), *Des Chats; Images sans Paroles*; Flammarion, Paris, n.d. (14)
11. Manuscript, The Lincoln Bestiary, MS. 81; England, second half of the 12th century (35)
12. Manuscript, Bestiary-Manafi al-Hayawan, MS. 500; Maragha, 1290-1300 (35)
13. *The Child's Album*; Ward, Lock and Tyler, London, about 1871 (40)
14. *Puss in Boots and the Marquis of Carabas*; illustrated; rendered into verse by Mrs. Frances S. Osgood; Benjamin and Young, New York, 1844 (40)
15. R. M. Ballantyne (1825-1894), *The Three Little Kittens*; T. Nelson and Sons, London, 1875 (40)
16. *Puss in Boots and the Marquis of Carabas*; illustrated by Otto Speckter; D.

Appleton and Company, New York, 1851 (40)

17. *The Three Little Kittens* (title page missing) (40)
18. Illumination from the *Book of Kells* (9th century), from *Facsimiles of National Manuscripts*. Part I, edited by J. T. Gilbert; Alexander Thom, Dublin, 1874 (35)
19. Oliver Herford, *The Rubáiyát of a Persian Kitten*; Charles Scribner's Sons, New York, 1904 (10)

CERAMICS

20. Figure of cat, bisque; German, 19th century (15)
21. Cat, glazed pottery; Vienna, Wiener Werkstaette, about 1930 (1)
22. Cat, glazed pottery; Finland, 20th century (1)
23. Box in the form of a cat's head, porcelain; England, late 19th century (6)
24. Box in the form of a cat's head, porcelain; England, late 19th century (6)
25. Box in the form of a cat concealing a group of mice, porcelain; Denmark, Royal Copenhagen Porcelain Factory; Copenhagen; 20th century (6)
26. Socle, porcelain; France, Paris, late 18th century (6)
27. Cat, glazed earthenware; The Netherlands, Delft, 18th century (7)
28. Cat, porcelain; Germany, Meissen, 19th century (7)
29. Bast, seated, openwork chair, faience; Egypt, 7th to 4th centuries B.C. (9)
30. Bast standing with cat at feet, faience; Egypt, 7th to 4th centuries B.C. (9)
31. Bast seated in openwork chair, faience; Egypt, 7th to 4th centuries B.C. (9)
32. Bast standing with arms at side, faience; Egypt, 7th to 4th centuries B.C. (9)
33. Bast with lotus, seated, faience; Egypt, 7th to 1st centuries B.C. (9)
34. Box and cover, pottery, cream-colored glaze; Japan, 19th century (13)
35. Bottle in form of cat, yellow-glazed pottery; Portugal, contemporary (15)
36. Cup and saucer, porcelain; Germany, Meissen, about 1900 (24)
37. Cat, glazed pottery; England, Staffordshire, about 1745 (30)
38. Cat, porcelain; Germany, Meissen, about 1740 (30)

39. Cat, porcelain; England, Bow, about 1760 (30)
40. Pair of cats, porcelain; Germany, Meissen, about 1745 (30)
41. Cat, white porcelain; Austria, Augarten, 20th century (31)
42. Standing cat, white porcelain; Germany, Rosenthal, contemporary (31)
43. Small cat, porcelain; England, late 18th century (31)
44. Lamp cover in form of cat, porcelain; patches of finely-dispersed blue on white ground; China, Yung Ch'eng dynasty (1723-1735) (32)
45. Lamp cover in form of cat, porcelain; aubergine splashes and hair-lines; China, K'ang Hsi period (1664-1722) (32)
46. Water-dropper for the palette in form of cat, porcelain; Tzu Chou type; China, Ming dynasty, about 1500 (32)
47. Paper weight in form of cat, porcelain, celadon glaze; China, Ch'ien Lung period (1736-1796) (32)
48. Lamp cover in form of cat, porcelain; blue splashed on white ground; China, K'ang Hsi period (1664-1722) (32)
49. Cat, porcelain; England, Spode, 18th century (33)
50. Cat, agate ware, glazed pottery; England, mid-18th century (34)
51. Cat, pottery; England, Staffordshire, 18th century (34)
52. Cat, pottery; England, Staffordshire, Asbury, mid-18th century (34)
53. Cat and kittens, stoneware; Japan, Banko, 19th century (34)
54. Cat, faience; Egypt, 7th to 4th centuries B.C. (34)
55. Cat, pottery with white crackle glaze; designed by Remo Bufano (1894-1948), made by Ernest Moore; United States (36)
56. Cat, bisque; France (?), 19th century (40)
57. "Rogers Group", *Courtship in Sleepy Hollow*, parian ware; designed by John Rogers (1829-1904); United States, 19th century (43)
58. Whistle in form of cat, brown-glazed pottery; United States, mid-19th century (43)
59. Cat and kitten, porcelain; England, 19th century (?) (47)
60. Cat, pottery, with heraldic decoration; France, 20th century (58)
61. Pitcher in form of cat, pottery, with heraldic decoration; France, 20th century (58)
62. Cat, glazed pottery; England, Staffordshire, 19th century (58)
63. Cat, faience; Egypt, 2134-1778 B.C. (34)
64. Tea-tile, glazed pottery; designed and made by Carol Janeway, American, contemporary (26)
65. Tray, *The Pink Cat*, wood, tile; designed and made by Carol Janeway, American, contemporary (26)
66. Cat, porcelain; Denmark, Copenhagen, Royal Copenhagen Porcelain Factory, 20th century (26)
67. Egg cup, glazed pottery; designed by Jan Clayton, American Contemporary (26)

COSTUME AND COSTUME ACCESSORIES

68. Mask, papier mâché; designed for the ballet, *Renard*, by Esteban Francés; United States, 20th century (3)
69. Pair of child's shoes, embroidered silk and other materials; China, 20th century (5)
70. Scarf, cotton, plain cloth, printed and painted; designed by Bettina Ehrlich; England, 1948; made by Ascher (London) Inc. (13)
71. Fan, black silk crêpe, painted with cat and dog heads; United States, 19th century (13)
72. Button, "Cheshire Cat", brass, with traces of clear red lacquer; United States, late 19th century (45)
73. Scarf, silk chiffon, appliqué; designed and made by Mariska Karasz; United States, contemporary (46)
74. Suit, printed silk; United States, contemporary (52)
75. Child's apron, white and blue resist-dyed cotton; Western China, 19th century (54)
76. Serape, wool; Mexico, contemporary (58)

DRAWINGS

77. *View of Paris*, pen and ink drawing, 1867; Winslow Homer (1836-1910), American (13)
78. *Cat and Fowl*, pen and ink drawing; Italy, 17th century (13)
79. *White Cat*, drawing, India ink and Chinese white; Christina Malman, American, contemporary (13)
80. Drawing (design for a New Yorker cover); Christina Malman, American, contemporary (13)
81. *Two Cats Sleeping*, crayon drawing, 1878; Walter Shirlaw (1838-1909), American (13)
82. Drawing, Cat costume for the ballet, *Renard*, Esteban Francés, American, contemporary (20)
83. Drawing, No. 492, catalogue, *Exposition de l'Oeuvre Dessiné et Peint de T. A. Steinlen*; Théophile-Alexandre Steinlen (1859-1923), French (34)
84. Copy of a painted lunette from Thebes; Egypt, about 1430 B.C. (34)
85. Copy of a fresco showing pet cat under

- chair, from a tomb at Thebes; Egypt, about 1450 B.C. (34)
86. *Siamese Cat*, charcoal drawing; John Alonso Williams, American, contemporary (42)
 87. *James and Sarah Tuttle*, fractur drawing; 1836; J. H. Davis, Pennsylvania (43)
 88. Three drawings of cats; Marie Champfleury (worked about 1870), French (44)
 89. Drawing of a cat by an unknown Japanese child; Japan, 1933 (44)
 90. Six drawings of cats, free brush; Ton Kelder, Dutch, contemporary (55)
 91. Drawing, watercolor (illustration for page 53 of the *Tailor of Gloucester*); Beatrix Potter (1866-1943), English (57)

GLASS

92. Two colored lantern-slides of *Puss in Boots*; Germany, 19th century (40)
93. Glass plate, engraved with cat, 1939; designed by Isamu Noguchi, made by Steuben Glass; United States (56)

JEWELRY

94. Scent bottle in the form of a seated cat, glass (?), gold, diamonds, emeralds; Boucheron, France, Paris, late 19th century (6)
95. Pin, rose diamonds, rubies, pearls, on silver; England, about 1840 (24)
96. Bracelet, gold, with cat's head incised and painted on the reverse of a crystal; England, about 1870 (24)
97. Bracelet, gold, carnelian; Egypt, about 1500 B.C. (34)
98. Miniature silver cat; Prague, about 1885 (37)
99. Pin in the form of a cat playing with a ball, silver-tipped gold with rose diamonds and pearl; England, about 1850 (52)
100. Brooch, silver, green onyx; United States, contemporary (26)

METALWORK

101. Harness brass, brass; England, early 19th century (1)
102. Small cat playing with ball, silver; late 19th century (6)
103. Paper-weight in form of cat grinding pepper, painted bronze; Germany, late 19th century (19)
104. Door knocker, iron; Spain, 15th-16th century (34)
105. Sistrum, bronze; Rome (34)
106. Cat, metal; souvenir of the first New York performance of *Charley's Aunt*, December 28, 1893 (40)

NEEDLEWORK

107. Pincushion cover, embroidered cotton;

- United States (?), about 1855 (9)
108. Sampler, embroidered linen; worked by Ann Eliza Eyre; United States, 1827 (13)
109. Sampler, worked by Carolina Pieraccini; Italy, 1829 (47)
110. Sampler, worked by M. K.; Germany, 1836 (47)
111. Sampler, worked by Maria Perez; Mexico, 1869 (47)
112. Sampler, worked by Ramoncita Pita; Mexico, 1861-2 (47)
113. Pillow, *Elsie*, embroidered; leaves detached buttonhole stitch, *Elsie* in Cretan stitch; designed and made by Mariska Karasz, American, contemporary (27)
114. Cat, beadwork on homespun backing; Mexico, mid-19th century (49)

PAINTINGS

115. *Cat Annoyed by Fly*, oil; Will Barnet, American, contemporary (4)
116. *Cat*, watercolor; Gottfried Mind (1768-1814), Swiss (8)
117. *The Transparent Master of Ceremonies*, oil; Peter Busa, American, contemporary (11)
118. *Cat and Birds*, oil; folk art, United States, about 1850 (21)
119. *Death of Buddha*, scroll painting on silk; Japan, late Kamakura period, about 1280 (25)
120. *Cat on Rock*, scroll painting on paper; China, 18th century (32)
121. *Cat Catching a Bird*, scroll painting on silk; China, Sung dynasty (960-1279) (32)
122. *Cat*, painting on silk; Kawabata Gyo-kusho, Japanese, late 19th century (34)
123. *Cat*, painting on silk, Kiosai (1831-1889), Japanese (34)
124. *Head of Cat*, watercolor; Auguste Péquegnot (1819-1878), French (39)
125. *Girl with Gray Kitten*, oil; Moses B. Russel (worked 1834-1854), American (53)
126. *Tallulah*, oil; Adolpho Best-Maugard, Mexican, contemporary (58)

PRINTS AND PRINTING

127. Trade Card, Chromolithograph; United States, 19th century (1)
128. "This is much better than children who wear you down, and nephews who call you a miser," lithograph; Honoré Daumier (1808-1879), French (1)
129. *La Mere aux Chats*, lithograph; Eugene Marie F. Villain (1821-?), French (1)
130. *Ernest, sans Pedigree*, photograph; Ylla, French, contemporary (1)
131. Print from the series, *100 Views of Yeddo*, wood block color print; Motonaga Hiroshige (1797-1858), Japanese (9)

132. *Puss on the Fence*, stereopticon slide; United States, 19th century (13)
133. *A Catamaran*, hand-colored etching; Thomas Rowlandson (1756-1827), English (13)
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